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Francisco Lacerda, Claudia Abdelghafar, Michal Ashknasi, MAX Provenzano, Richard Lewsey, RVieira, Cristina Albaker, Ana Gonçalves, Barbara Süßmeier, Sahatarch Pittarong

LIGHT, COLOURS, SPACE, AI

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USIA.CO.UK

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"Whiteness is the usual colour of
light"

Isaac Newton (1643 – 1727)

Ibn al-Haytham

Peter Alexander

Helen Pashgian

Van Gogh

Olafur

Jakob Christof Le Blon

Leonardo da Vinci

Johann Wolfgang von Goethe

William Grey Walter

Morris Louis

Robert Irwin

Kirchner

William Hunt

Barnett Newman

Stuart Russell

Moses Harris

Craig Kauffman

Yayoi Kusama

Philip Otto Runge

Gerard de Lairese's

Eugène Chevreul

Jan Van Eyck

Charles Hayter

George Devol

Piet Mondrian

Michael Berry

Nandor Balazs

Euclid

Isaac Newton

Mark Rothko

Dan Flavin

Spencer Finch

Paul Cézanne

Josef Albers

William Turner

John Constable

Johannes Vermeer

Maria Lalié

John McLaughlin

Larry Bell

Yves Klein

Georges Seurat

Paul Signac

George F

Aristotle

Eugène Delacroix

Michel Eugène Chevreul

Wassily Kandinsky

Dürer

Albert Munsell

Claude Monet

Malevich

Aleksandr Rodchenko

James Turrell

This exhibition is based on the human eye visual perception. We all see differently. We all see the colours in a different way. Our eyes have a unique way of defining colours, even if we think we can see the same. For centuries philosophers, artists, scientist, and writers, tried to understand the connection between colours and light. Later space and now AI.

Why we like the blue sky or sunshine? Why some people hate pink, and other love green? Is it possible that the reason why we hate and love colours it is connected with the way we see colours in different way? Is it possible to hate works of art only because of the colour and not the message or drawing behind?

If light changes the way we see colours, we have to ask what colour the light is then. How does space influences light from the sun, stars or artificial light? Recent studies found that light not always travel in straight lines Also curious that the light and colours we see from space, are made by others stars. But are the colours in other galaxies the same we have in our galaxy. It is light the same in any part of our space?

How artificial can get the world and colours? We are creating machines capable to see and understand colours, art, life, in a different way. Scientists founded a new way of making any kind of artificial colours without chemicals.

What happens when we create art with machine? What happens when we create machines AI to make art? What happens when art is created by Super intelligence machines capable of creating art and curiosity such as exploration, investigation and learning, evident? How understandable will be for human's art? Will that be considered art?

Francisco Lacerda





"If you wish that the proximity of one colour should give grace to another colour which ends beside it, apply that rule which can be seen in the rays of the sun in the composition of the celestial rainbow, otherwise called the iris."

Leonardo da Vinci (1452 – 1519)

The sensation of colour is a universal human experience. Colour is a brain interpretation and can trigger memories. There is light for the perception of the World and we live in a sea of colours, emotions and sensations. We can see the colour from a certain distance, and we know the colours by heart.

Egyptian tombs were painted in magical places where the dead lived happily ever after. Natural stones were crushed and mixed with glues to make paints. For the quick drying effect egg, and in waterproofing, some beeswax was added. There are currently many oil and acrylic paints in tubes that may not be toxic. There is an intense blue that has sulfur. The white of purity and peace can be titanium dioxide. Cinnabar, mercury sulphide, shines and is red.

We already have television, cinema and colour photographs.

A world of black, white and gray as it was then is hard to imagine. But there is ebony and ivory on a timeless classical piano, the orange of the sunset, the colours of the rainbow and the stained glass. The red of fire, love and passion, strength and energy.

The blood is red because has iron atoms.

There is a yellow warning that increases your concentration.

Life begins in a yellow structure, the corpus luteum. The yellow of the sun, of the richness and the gold, the ripe lemon, the egg yolk, the canary, the colour of youth and optimism and the source of inspiration.

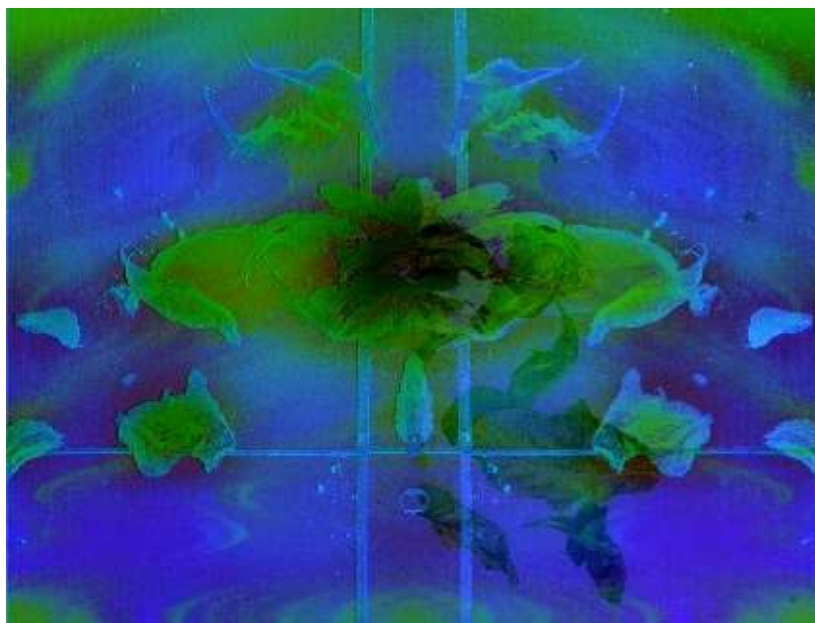
Blue is the colour of the sky and the sea. Ultramarine! Blue Navy! There is the blue whale. Baby blue has a calming effect and is a nice colour that gives confidence. There is also ice blue and royal blood. But the blue can be sad as in the "BLUES".

The blue colour is rare in nature but indigo is the most famous and favorite textile colour of all time. The dark blue gives security. Is this why it is the colour of most uniforms?

The green of nature, freedom, the health of hope and jealousy. The green of youth is not yet ripe (like green wine!). It is associated with ecology. And if the signal is green you can pass!

In your messages paint the changes with purple and use pink for delicacy.

Maria José Lourenço
Professor at the Department of Chemistry and Biochemistry,
Faculty of Sciences of the University of Lisbon and member
of the Centro de Química Estrutural



Michal Ashkenasi

The Blue Autumn, 60 x 80 x 1 cm, Photography
Price: 1000 euros



Michal Ashkenasi

Leaf-Flower Buds, 40 x 30 x 1 cm, Photography
Price: 1000 euros



Michal Ashkenasi

Sunflower Bud, 40 x 30 x 1 cm, Photography
Price: 1000 euros



Michal Ashkenasi

The Fir Cone, 40 x 40 x 1 cm, Photography
Price: 1000 euros



Michal Ashkenasi

The Pink Flower, 40 x 40 x 1 cm, Photography
Price: 1000 euros



Michal Ashkenasi

Trees on Yellow, 40 x 40 x 1 cm, Photography
Price: 1000 euros

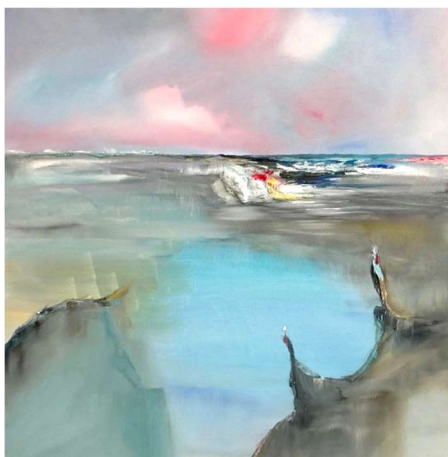
Michal Ashkenasi was born in the Netherlands and immigrated to Israel after World War II. She graduated from her art studies at Haifa University in 1983 and worked for several years with different artists. Michal moved to the Artist Colony in Sefad, Israel in 1990 and became a member. She is a member of the Israeli Association of Painters and Sculptors since 1987. From 1987 she did one-man shows almost every year in Israel and Europe, and participated in groups exhibitions as well. Many private art lovers all over the world have purchased her works. She currently works at her home in the centre of Israel.

"I made a digital painting of an artificial garden and sunset. Later on, I added pink flowers I made for something else and the garden became almost real."



Cristina Albaker

Belonging, Oil on Canvas, 80 x 120 x 7 cm
Price: 2250 euros



Cristina Albaker

Calm Refuge, Mixed Media on Canvas, 60 x 60 x 7 cm
Price: 1800 euros

"Calm Refuge" and "Belonging" are paintings that reflect the way the artist and people should try to be calmer in this craziest and stressful world. The search for a safe space. The antidote to stress of daily lives. Cristina found her own refuge. For her, it's the nature. She believes that art can be the message for everyone that needs to know how to take refuge. When she has a bad day, her place of refuge can restore her soul. To Spirit. To Soul. To the inner Self. Cristina Albaker was born in Lisbon, Portugal. She currently lives in Doha, Qatar. In 2003, she graduated from IADE, the Creative University, in Lisbon, Portugal.

She is recognized for landscape art paintings that develop ecological and psychoanalysis issues. These landscapes work as models to make us think about our ecosystems and their natural beauty, aiming to amplify the concern of nature protection. To fully appreciate Cristina's paintings, we always need a deep and wide sense of time. "There is an endless source of radiant energy inside the speechless beauty of nature all around us," she says. On the other hand, when she puts more emphasis on details and subjects, she also creates the illusion of a reality that in fact either does not exist or is beyond human eye. Her artworks are marked by a combination of spiritual emotions and *rêveries* on the environment, on the confusion of time, on organic and inorganic, on magical places, always operated on her own terms, and beautifully unhindered by human presence.



Ana Gonçalves

Raizes, Mixed Media on Canvas, 40 x 50 x 12 cm
Price: 450 euros

Ana Gonçalves is a Portuguese artist who has held several solo and collective exhibitions during her career in Portugal, Qatar, Spain and Italy. She is best known for her paintings that present an emotive and astrological perspective of the universe.

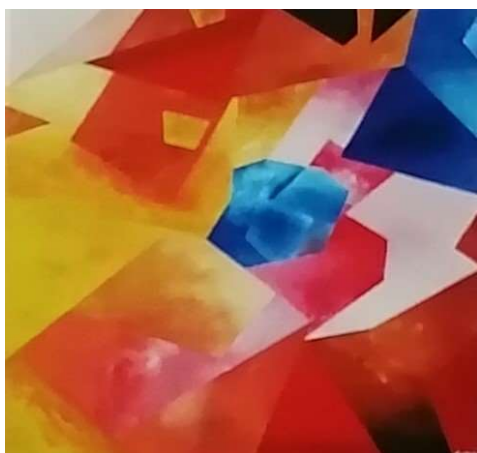




Sahatarch Pittarong

Space with Colours, Acrylic on Canvas, 50 x 50 x 4 cm
Price: 1000 euros

Sahatarch Pittaron professionally known as Sahatarch is a visual artist who graduated from London College of Communication, University of the Arts London (UAL) in Illustration, Experimental Illustration and Digital graphic. After graduation, he worked for many magazines as commercial illustrator and columnist and worked for street wear brand as graphic designer. Now, he has worked for KitiRin Jewellery brand as a conceptual manager, art director and graphic designer and worked simultaneously as an international artist who has exhibited worldwide. In his own words, Sahatarch has a main purpose, which is to motivate, stimulate and impress an audience to learn his arts by their own view.



Francisco Lacerda

Espanhola Quebrada, Acrylic on Canvas, 80 x 80 x 5 cm
Price: 3000 euros

Although he started painting in early 2005, Francisco Lacerda, Portuguese artist, is an artist who produces works of art whose main objective is a reflection on our relationship between colour, science and nature in the field of art. His works are inspired by the landscapes, photographs (and / or works by other artists), psychoanalysis, neuroscience, as well as personal thoughts, dilemmas, dreams and memories. Just as we like to see nature, it is up to us to protect it. Science is the only area of research that has been questioning the wrong decisions of the human being since very early of this and last century. In this way we must study our relationship with nature and with others. Through colour, we can achieve a lot about ourselves and as well about others. Neuropsychanalysis is today used to understand the human being behaviour and to program AI.

Since 2011 this work has been the most important abstract artwork of the artist Francisco Lacerda. This artwork represents the colours of Spanish culture and the lifestyle of Spanish people. The movements in the painting are the movements of a Spanish girl, dancing the famous dance called "Flamenco". But mean time, the artist tells us that we can see more than a "flamenco" dance, we can see the movement of a big and coloured culture. We can see a big country where different people, with many different cultures and visions, after the civil war of 1939, created together a strong country. We can see that in the warm colours represented by the red and orange, and the cold colours, represented by the blue and purple. The black and white are the harmony colours to the artwork.



RVieira

Petra, Jordan, Oil on Canvas, 69,8 x 49,5 x 3,8 cm
Price: 500 euros



RVieira

Lavra Elevator - Lisbon, Oil on Canvas, 69,8 x 49,5 x 3,8 cm
Price:450 euros

The work of RVieira explores the relationship between art and nature, the body and the surrounding space, the Light and Water. The artist challenges conventional ideas and attitudes through Light and transparency. She shows an interest and concern for nature and fragility, which turns into an investigation and warning of the danger and unprotecting the seas, oceans, forests, animals and the preservation of nature. RVieira born in 1951, in Alcobaça, Portugal. Live and works in Coimbra, Portugal. Worked as a Nurse, but also as an artist. She studied in Cerâmica e Pintura da Escola Universitária das Artes de Coimbra (EUAC). She have been working in sculpture, installations, conservation, ceramics, furniture and paintings. She also learn and worked together with artists like Isabel Azevedo, António Melo, Vítor Matias and João Dixo. She is member of SNBA – Sociedade Nacional de Belas Artes.

THE LIGHT by Clara Pinto-Correia

It's the light. The blue light that comes from the coast, where the white-sand beaches are soaked with foam scintillations from the surf of the biggest of all the big waves in the world. The light mirroring over the rocky cliffs full of rare birds' nests and perfect fossils kids hunt for with the tenacity of well-trained scientists, with solitary beach houses hanging up above, silently turned to the faraway horizon where the ocean joins the sky and the sun rays dance away through the distance. It's the light that bleaches the surfers' eyes soaked with salt and voyages, forever guarding the surf waiting for their right moment for the sea to rise them to the top of the waters, where there's no-one else but them and the wind, where no-one else arrived before and no-one will ever arrive again. It's the light that comes from the coast to bathe the quiet villages further inside the landscape, silent white churches with their big bell-tower in the quiet of the churchyard in the mid-afternoon, ranch houses glue to the ground along narrow streets where no-one is in a hurry and everybody knows everybody else. This light visits smooth hills covered by fragrant bushes that come all the way down to the course of a big river that is gathering body, power, and volume to make through the last stage to its mouth, and where, many centuries ago, our chronicles registered the most beautiful and tragic love story of the Portuguese monarchy. This light is the light that once more and always tells us the story of Pedro and Inês.



"I have finally discovered
the true colour of the
atmosphere. It is violet.
Fresh air is violet. Three
years from now everyone
will work in violet"

Claude Monet (1840 -
1926)



Barbara Süßmeier

Expansion, Acrylic on Canvas, 100 x 80 x 3,5 cm
Price: 1250 euros

Barbara Süßmeier was born in Germany. She prefers to work on large-format canvases, preferably with oil paints. In the foreground of her painting is currently the relationship between the inner emotions and the associated physical expression.

EXPANSION / FIRESTORM by Rui Jorge Agostinho

A Big Bang surfaces in my mind... Infinite space shapes itself and the void's fabric slowly evanesces. Everything is filled with energy that impinges upon space its properties. Minute quantum fluctuations disrupt the local canvas, the cosmos' fabric, giving birth to gargantuan structures. Small scale turbulence grows to large collapses and ripples in spacetime are sprinkled around my universe. The vanishing caos slowly becomes order. Time is eternal but suddenly stops: coming from the imemorial past the now moment is frozen while the dense, hot, energetic blue expands and melts away the little waves in the sea of the cosmos. The new void between galaxies settles in, fills the rarefied universe, and starlight paints a yellowish penumbra, a mist of colors that perfumes my existence. The restless universe becomes a canvas, in front of me... in my brain.

A fireball crosses the sky in slow motion as the sun rises. The large meteoroid has hit the earth from behind and now falls faraway, leaving a blazing and smoking trail. But a red sky emerges as the sun climbs the horizon on a timely way up. The sun has washed the yellowish colour in the last billion years. The helium core almost collapsed under its heavy density, rising its temperature by 5 fold, enough to push all the upper gas layers up. The solar surface cooled off and now we see a reddish giant star. But not for long though. The last breath of instability drives a sudden and strong expansion and the sun engulfs completely the Earth: goodbye blue skies, goodbye. Enjoy them while they last. These are visions of a memoryless future past.

Rui Jorge Agostinho
Professor at the Department of Physics, Faculty of Sciences of the
University of Lisbon and member of Instituto de
Astrofísica e Ciências do Espaço



Max Provenzano

Araguaney flowers, 60 x 60 x 1 cm, Photography
Price: 400 euros

Max Provenzano was born in 1986, in Caracas, Venezuela. He is a visual and performance artist who works on the relationship between body, object and environment. Graduated from the School of Chemistry of the Faculty of Sciences of the UCV (2011). He studied at the Photography Laboratory of the Faculty of Science UCV (2008) and workshops on Venezuelan Art History at the National Art Gallery (2011), Experimental Drawing at UNEARTE (2012) and Photography at the Nelson Garrido Organization (2013).

His work has also been exhibited in Brazil, Mexico, Colombia, Spain and Finland. Currently lives and works in Lisbon, Portugal. Chemist of formation and artist in constant investigation on the ephemeral processes of the matter that approaches his ways of work starting from experimental aesthetic formulations. It makes him interested - or immersed - from drift, situationism and dispersion, accumulating a series of data and information in images, graphics, texts and materials for archive, study and observation. Subsequently, from two-dimensional approaches (drawing, photography, painting, scanning images, mixed) or videos and installations, or his own body, frames or delimits the processes of disappearance or disintegration, chemical or physical materials, found or procured and different urban events that goes finding on your way.

"Light spreads in a straight blinding line ". "During my last months in Venezuela, I was captivated by the yellow tones of the Araguaney flowers, as they impregnated the streets near my residence in Caracas yellow, the transit through different public spaces is always transformed into a different experience. The Araguaney is the national tree of Venezuela, which represents a fragment of the country's identity. For a while now I have been interested in the slides and their projection, I began to accumulate these flowers and make slides, I have been able to observe the changes in the hue of the yellow colour over time and see their differences through the projections. The slide is a capsule, it is a container of information and it's also a living work that can migrate from objectual to the immateriality due of projection or virtual image, through its digitalization. This photograph is composed of a set of digital slide images made with Araguaney flowers."



Richard Lewsey

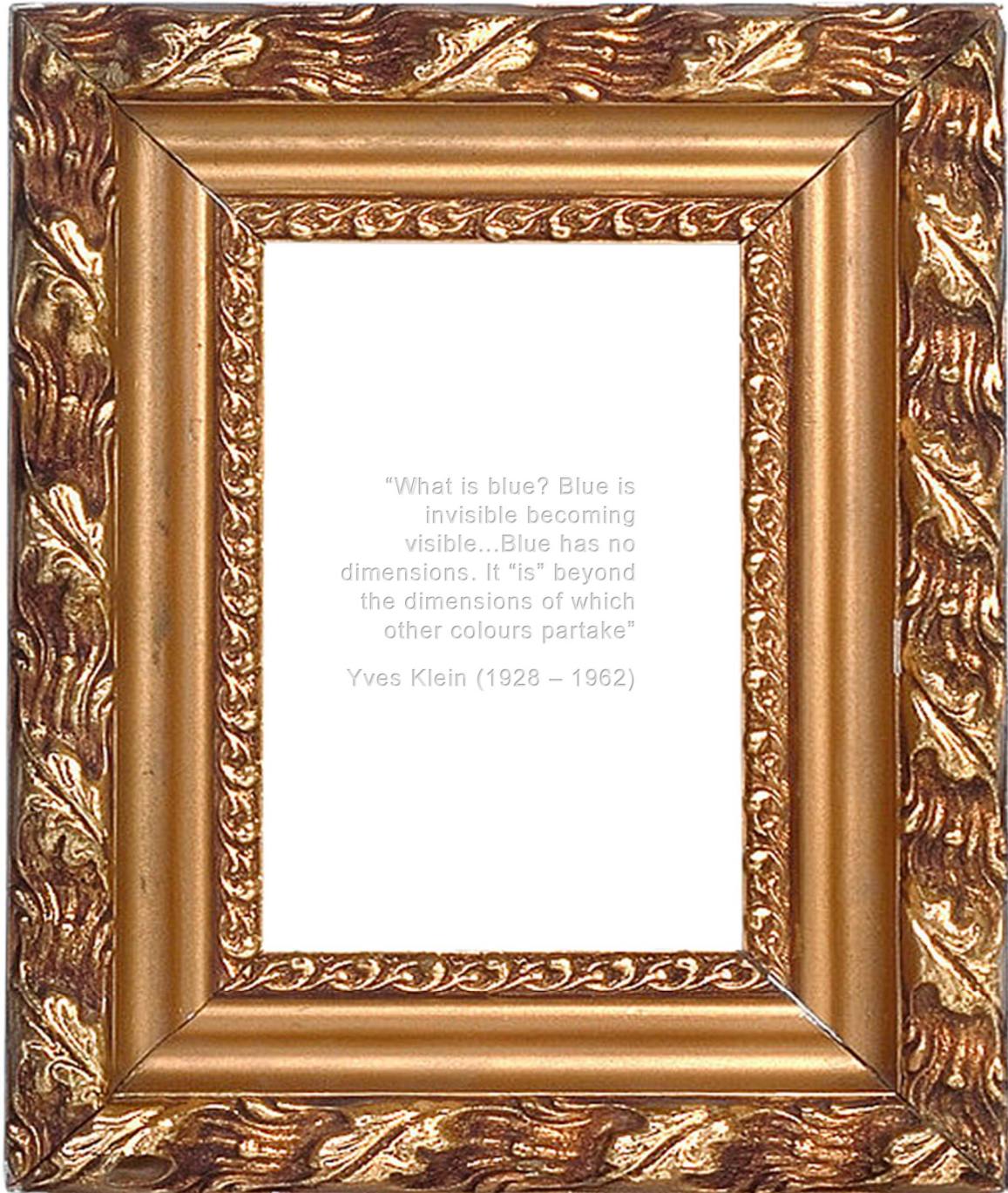
Mixed Media on Wood, 40 x 40 x 5cm

Price: 900 euros

Richard Lewsey, from London, is a discreet soul who investigates the human mind using conceptualism and minimalism as his preferred tools. Establishing intimacy and with a sense of immediacy as he keeps thriving to establish immediate intimacy with the viewer, he still adopts the humble radical stance borrowed from contemporary artists of the twentieth century. And always, consistently, no matter what, he affirms the predominance of concept over form, and of idea over execution. The appearance of simplicity is common in Lewsey's work. The need to eliminate the arbitrary and subjective in art, quite visible here in *Abstract Works*, leads him to explore all possible variations in form. The way he keeps tackling all dimensions in smaller scale reveals a true fascination for geometric structures. Richard Lewsey was born in the United Kingdom. He has a BA Honours Degree from Camberwell College of Arts, UK. He has already exhibited in Lisbon, London, Berlin, France and Italy. Lewsey has formerly presented his work in collective exhibitions curated by Francisco Lacerda, in Bulgari Hotel & Residences London and Ritz Four Seasons Lisbon.

THE SIXTH SENSE by Clara Pinto-Correia

If we ever came to life there's no avoiding death, but while we're still here we certainly can stay away from boredom in every given day we go through. All we need to do is to trust each other, and even more so to trust ourselves. We have secret mechanisms to wake us up whenever we run into people especially destined for us, impossible to put in words but quite understandable in actions. Some messages are not meant for anybody else but ourselves to understand, because their key lies deeper inside than our more superficial five senses. Hence the special radiance that saves us through laughter. Hence all the instances where mere chance makes perfect sense, and nobody else can see where that sense is pointing to. All that belongs to us fits in a space we just discovered, and now we know we don't need to ask for permission to climb aboard nor to beg forgiveness for having arrived so late. All we have to do is to run away with our own dreams and all their dangers. They might frighten others; but they can't scare us, because they're our own home.



"What is blue? Blue is
invisible becoming
visible...Blue has no
dimensions. It "is" beyond
the dimensions of which
other colours partake"

Yves Klein (1928 – 1962)



Claudia Abdelghafar

Herd of horses relaxing, Oil painting on canvas, 76 x 53 x 3 cm
Price: 1400 euros



Claudia Abdelghafar

Lippizan stallion, Oil on canvas, 43 x 33 x 3 cm
Price: 800 euros



Claudia Abdelghafar

Horse race, Oil on canvas, 83 x 103 x 3 cm
Price: 2100 euros



Claudia Abdelghafar

Brown horse portrait, Oil painting on green velvet, 50 x 70 x 2 cm, 53
x 73 x 3 cm
Price: 2000 euros

Illustrated by unique art pieces, the art curator Francisco Lacerda, presents an exclusive works inspired by horse races, freedom and dreams. The artist Claudia Abdelghafar, from Switzerland, expresses the positive attitude of her live. She believes that there is all the time an open door to our dreams.

LONG LIVE FREEDOM by Clara Pinto-Correia

Most people imagine they just discovered how to get hold of a freedom they have not. Still, the main reason why they cherish their discovery is because they assume they will truly never be free. But there are some other people who know just how much dreams matter, hence every now and then they can enjoy complete freedom. They can hold hands with those they love and start walking, then start running, and then quite soon they will be flying, in need of nothing else.

In the world's fairy tales, we often come into a life-changing moment where the hero has to choose between four horses in order to fight against the Powers of Evil. One of those horses is as fast as time. The next is as fast as the wind. The next is as fast as our thoughts. The next is as fast as our dreams. The hero has no trouble picking up the last one, since it is the only horse running at a speed we cannot even see, and only what's invisible to us is able to be, for sure, at any given time, faster than we are. It was out of those horses, galloping as they do over imaginary maps, that humankind was born.

They say only children can dream, but it is not true since these heroes remained ageless everywhere. We can dream whenever we want to be free, since it is also not true that only children enjoy freedom. All we have to do is to go get the horse that races but for us. And to leave again

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CHROMIUM
COLOUR CONSTANCY
COLOURIMETRY
COMPLEMENTARY COLOURS
DYE
FLOCHETAGE
IMPASTO
LAKES
LIGHT
LOCAL COLOUR
MONOCHROME
NATRON
OPACITY
OPTICAL BLENDING
SFUMATO
RADIANCE
REFRACTION
SPECTRUM
VALUE
LAW OF RIPOLIN

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